CABINET ORGANS.

FROM THE EMINENT AMERICAN PIANISTS,

GOTTSCHALK AND WM. MASON.

Messrs. MASON & HAMLIN:

Gentlemen,—

I congratulate you on the introduction of a new musical instrument long wanted, and sure to find its way into every household of taste and refinement which can possibly afford its moderate expense.

Your CABINET ORGAN is truly a charming instrument, worthy of the high praise it has received, and far superior to everything of its class I have seen. I take pleasure in commending it most heartily as everywhere worthy a place beside the Piano-Forte, to which it is a fine complement,—from its capacity for rendering much delightful music, sacred and secular, classic and popular, to which the Piano is not adapted.

L. M. GOTTSCHALK.

New York, 22d Sept., 1863.

Messrs. MASON & HAMLIN:

Gentlemen,—

Your CABINET ORGAN seems to me to be what musicians have long wished for, and manufacturers attempted (heretofore with indifferent success) to supply, viz.: an instrument serving the same purpose in rooms of moderate size, which the large pipe Organ serves in large churches. As compared with Melodeons, Harmoniums, etc., the CABINET ORGAN is certainly superior in quality and volume of tone, while its power of expression can hardly be too highly praised.

You will find no difficulty, I imagine, in obtaining recommendations from musicians, as many and strong as you may desire, for the instruments are really so excellent that there can hardly be much difference of opinion about them.

WILLIAM MASON.

New York, Oct. 21st, 1863.

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MASON & HAMLIN'S

CABINET ORGANS.

"O blest, harmonious minister!
In choral Church or pious Home
'Tis thine to still all mortal fear,
And waft us to the Heavenly dome."

WILLIAM ROSS WALLACE.

FACTORY:

FOOT OF CAMBRIDGE STREET, BOSTON.

WAREROOMS:

BOSTON: 274 WASHINGTON STREET....NEW-YORK: 7 MERCER STREET.

ADDRESS "MASON & HAMLIN, BOSTON," OR "MASON BROTHERS, NEW-YORK."

General Agent: WILLIAM H. GERRISH.

Wholesale Agents.—J. E. GOULD, Philadelphia; C. S. BENTREN, Baltimore; JNO. CHURCH, JR., Cincinnati; CHARLES C. MELLOR, Pittsburgh; ROOT & CADY, Chicago; J. L. PETERS & BRO., St. Louis; A. KOHLER, San Francisco; A. & S. NORDHEIMER, Toronto and Montreal.

PREFACE.

THE object of the following pages is to present by illustrations and explanatory matter, such descriptions of our instruments as will enable purchasers to order them intelligently. We warrant every instrument for five years, and those ordering by letter may depend on getting as perfect instruments as though they were selected in person. We have never had a single instance of dissatisfaction with our selection of an instrument ordered by letter. The prices are uniform and invariable. Terms are strictly *cash*, and each order should be accompanied by a draft on Boston or New York. Every instrument is carefully packed in a neat and strong box, and delivered free of extra charge, at the railroad station or wharf in Boston or New-York. When shipped to foreign countries, the cases are sealed, to exclude dampness.

Entered according to Act of Congress, in the year Eighteen Hundred and Sixty-Three,
BY MASON & HAMLIN,
In the Clerk's Office of the District Court of the District of Massachusetts.

INDEX.

	Page
INTRODUCTORY,	6
Melodeons Introduced,	7
Harmoniums Introduced,	8
Cabinet Organs Introduced,	8
THE CABINET ORGAN,	10
The Double Bellows,	11
Automatic Bellows Swell,	11
Directions for Blowing,	12
The Knee Stop,	13
Styles of Cases,	13
STYLES OF CABINET ORGANS,	14
Four Octave, Single Reed,	14
Five Octave, Single Reed,	15
Four Octave, Double Reed,	16
Five Octave, Double Reed,	17
Five Octave, Double Reed, Carved Case,	18
Six Stop,	24
Eight Stop,	20
Pedal Bass,	22
HOW TO GET AT THE REEDS,	19
DIRECTIONS FOR UNPACKING,	20
PREMIUMS AWARDED,	26
EXTRACTS FROM OPINIONS EXPRESSED,	27
TESTIMONY OF EMINENT ORGANISTS,	28, 29 & 30
MUSIC FOR THE CABINET ORGAN,	31
MASON BROTHERS' MUSICAL PUBLICATIONS,	32, 33 & 34
ODE, by William Ross Wallace,	35
PRICES OF INSTRUMENTS,	36

INTRODUCTORY.

In commencing the manufacture of reed instruments, in the Autumn of 1853, the undersigned were largely influenced by the confidence that they could produce better instruments of this class than had been constructed. This confidence was based upon the long experience of one of their number in the practical manufacture of such instruments, and of the other in respect to the qualities desirable in them, as well as upon other facilities peculiarly within their command. The object with which they commenced, and of which they have never for a day lost sight, was, therefore, to make the *best possible* instruments of this class; to give them so much intrinsic excellence that they should command the approbation of artists, and conquer those prejudices which, not wholly without reason, had previously existed against reed instruments. In steadily pursuing this object they have never been willing to consult economy at the slightest sacrifice of excellence. Hence it has been their policy to spare no efforts or expense to secure the most successful results of inventive genius, the best workmen, and the choicest material, and insure the most scrupulous care. Their motto has ever been EXCELSIOR, and it is earnestly insisted in every department of their factory that *excellence must come first, and economy of manufacture only second, the latter never being sacrificed to the former.*

In the month of January, 1861, they met with what at the time appeared a great disaster, but which has in the end proved, in some sense, a substantial advantage. This was the entire destruction of their factory by fire. Having all their machinery to erect anew, they were enabled to take advantage of experience and to perfectly adapt it to those improved processes of which they had found the advantage.

The results of their efforts, and the system pursued, have been most gratifying and encouraging. With no little pride (which they believe will be deemed excusable) the undersigned refer to the very warm commendation which their instruments are now receiving from the most eminent artists, and to the other conclusive evidence that they have not failed to effect a good degree of that

improvement in this class of instruments for which they strive. When so many of the most distinguished musicians of the country, who are surely those best qualified to judge, do not hesitate publicly to record their testimony, not merely that these instruments are very admirable, but that they are *superior to all others*, (see testimony on pages 28, 29 and 30,) the manufacturers have surely cause to congratulate themselves on present success, as well as encouragement to continued efforts. Other evidence is contained in the fact that they have been awarded the only GOLD MEDAL ever won by such instruments in this country, and that though constantly exhibited in competition with the instruments of other leading manufacturers, their instruments have never in a single instance failed to win the first prize as the best.

They believe, then, that in asserting that their instruments are *unsurpassed by any in the world*, they are claiming even less than justice warrants.

MELODEONS INTRODUCED.

A few words in allusion to the history of this class of instruments, will not be out of place.

The Melodeon, first introduced some twenty years since, was at once recognized as a great improvement upon all reed instruments which had preceded it, especially in the quality of tone produced; the most important difference in construction being in the drawing the air through the reeds instead of forcing it through, as had been previously done. This improvement induced the greatly increased demand for this class of instruments which they now merited, and manufacturers were stimulated to exertion for their further improvement. Popular as it has deservedly been, however, the Melodeon has never attained the best quality of tone, while it is greatly deficient in power and volume, and in capacity for expression. These imperfections prevent it from being an entirely satisfactory instrument, especially for use in large rooms, and with considerable numbers of voices, where volume of tone is indispensable. While the Melodeon, therefore, was unquestionably a most important improvement upon all instruments of its class which had preceded it, yet it has failed to satisfy musicians fully, and especially to meet the widely felt need of an economical substitute for the large church organs. Of the numerous churches and halls in this country where such an instrument is desirable, a small fraction only require, or can afford the expense of or room for a large pipe organ, while a still smaller number of private families can avail themselves of such large and expensive instruments.

HARMONIUMS INTRODUCED.

The next step of much importance in the improvement of these instruments, was the construction and introduction, by the undersigned, of the Organ-Harmonium, in 1855. In volume and quality of tone, and variety of effect, this instrument was greatly superior to the Melodeon, furnishing for the first time a really satisfactory instrument for smaller churches and private use. So highly was the value of this instrument appreciated, that at the earnest recommendation of its committee of judges, composed of some of the most distinguished musicians in the country, the Massachusetts Charitable Mechanic Association awarded to it the highest prize within its gift,—a GOLD MEDAL,—which it never bestows for any slight superiority, but only in recognition of very marked improvement upon all previous productions in the same class. It was of these Organ-Harmoniums that THALBERG, the pianist, declared, when in this country, that their tones were greatly superior to any he had before heard produced from reeds, either in Europe or America.

The undersigned were also the first to introduce, in January 1862, small Harmoniums (under the name School-Harmonium), retaining many of the excellences of the larger instruments, but furnished at less cost.

CABINET ORGANS INTRODUCED.

These Harmoniums and Organ-Harmoniums were received with much favor, and the demand for them has been constantly increasing. Great as was their superiority over previous instruments, however, there still remained much room for improvement, especially in that important respect, capacity for expression. It had been a serious defect in the Melodeon, and in a less degree in the Harmonium, that they were liable to the charge of sameness, incapacity for nice degrees of light and shade, so that their music was monotonous. It remained, therefore, for a very simple and beautiful invention, brought to perfection only in the Summer of 1862, to thoroughly overcome this defect. This was the AUTOMATIC BELLOWS SWELL, invented by Mr. GEORGE WOODS, a foreman in their factory, and patented by the undersigned, and introduced only in their instruments. (See account of this improvement on page 11.) They claim, with the utmost confidence, that this is greatly the best swell ever used on any such instrument, that it is capable of much finer effects than can be produced on any other, and is more easily used by the performer. They regard the

introduction of this and other improvements, as placing their instruments upon a HIGHER LEVEL, bringing them to at least equal usefulness with the piano-forte, and entitling them to as high rank with musicians.

The popularity of the Harmoniums had induced other makers to offer instruments under this name, some of which were merely Melodeons put up in Harmonium cases. Under these circumstances, wishing to have the reputation of their instruments stand or fall upon their own merits, the undersigned embraced the opportunity afforded by the introduction of their important improvements, to adopt the name CABINET ORGANS, which they have copyrighted as their trade-mark.

It has been our rule for years to test thoroughly every novelty which is devised in connection with such instruments, and to adopt every one which proves to be of real value, — but to introduce nothing merely for the sake of adding a new feature. In accordance with this principle, we have rejected many proposed attachments, which a thorough trial proved to be of no real advantage, but on the whole detrimental.

In regard to our manufacturing facilities, it will suffice to say that our Factory is one of the most thoroughly furnished, best arranged and most systematic in the country. Our reeds (on which so much depends) are all manufactured by ourselves, with the aid of machinery constructed for the purpose. We use only the Combination Valves, clothed both with cloth and leather, — having long since discarded the india-rubber, so generally used, but which is liable to decompose and stick to the valve seat. In short, we are scrupulously exacting, both as to the material used, and the thoroughness and perfection of workmanship in every detail. Each instrument is rigidly examined and tested in all its parts by ourselves, or most experienced foremen, whose attention is entirely devoted to such examinations, before it is suffered to leave the factory. We warrant every instrument for five years.

The public may rest assured that so long as we continue the manufacture of instruments, we shall not be content to make any but THE BEST.

MASON & HAMLIN.

THE CABINET ORGAN.

We confidently believe that the Cabinet Organ, because of its artistic excellence and adaptedness to the practical wants of the public, is destined to be more widely used, both in private houses and in churches and halls, than any other large musical instrument. Without detracting from the merits of the piano-forte, which stands confessedly in the highest place as the interpreter of certain classes of music, it may be claimed for the Cabinet Organ, that to some extent it unites the powers of the piano-forte with those of the church organ, while its capacity for the fit expression of sacred and home music, to which Americans are chiefly attached, is entirely superior to that of the piano-forte. Add to this the fact that it can be furnished at much less cost, and it is evident that the Cabinet Organ is destined to be very widely used in American homes.

For churches, chapels, halls, sabbath-school rooms and similar uses, no really satisfactory instrument has heretofore existed. Practically the want of a good instrument for such places has *not been met.* Volume of tone in such instruments is essential, and though this has existed abundantly in the large pipe organ, yet this instrument is so costly as to be quite out of the question for more than an insignificant fraction of the churches, while its great size and liability to get out of order are also important objections. The piano-forte, though admirable in its place, not only lacks volume of tone. but is in other respects so poorly adapted as an accompanying instrument for choruses, and for rendering sacred music, that its use for these purposes has rarely been attempted.

The Melodeon lacks volume of tone, and capacity for varied expression: while, therefore, it has been oftener employed in such places than other instruments, it can only be said to have been the best instrument obtainable, but by no means to have met the want satisfactorily. It was better than nothing; scarcely more than this, except in small rooms.

The Cabinet Organ has very much greater volume of tone than a Melodeon of corresponding cost, as well as an improved quality of tone; and has admirable power of expression, being capable of producing all grades from the softest to the loudest tones. It may be said to combine the requisites of church and parlor music; for while it possesses a power and volume equal to the work of sustaining a considerable chorus of voices, so essential for choir or congregational accompaniment, it is equally capable of producing rapid music, such as runs, trills, arpeggios, &c., at the will of the performer.

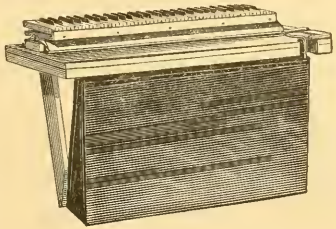
This marked superiority to the Melodeon is the result of differences in construction, many of which would not be understood by those not practically acquainted with the construction of these instruments. Two or three of those most easily explained may however be mentioned.

THE DOUBLE BELLOWS.

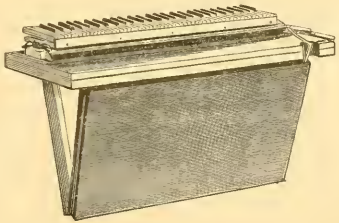
A double bellows of peculiar construction, is employed in the CABINET ORGAN. It is more easily operated and more completely under the control of the performer than other descriptions of bellows, having two blow pedals so placed that they are operated by the feet with the greatest facility. By its means the instrument is supplied with several times as powerful a current of wind as can be produced by the Melodeon bellows. When it is remembered that, other things being equal, the volume of tone must depend on the amount of wind supplied, it will be seen that this improvement is of the first importance. It is also less liable to get out of order than the Melodeon bellows.

THE AUTOMATIC BELLOWS SWELL.

This new invention, invented by Mr. Geo. Woods, foreman of our Action Department, and patented by us October 21, 1862, is, as implied by the term automatic, a self-acting swell; — the swell being opened and closed without the aid of a separate pedal or stop operated by the hand or foot. It is effected by the natural contraction and expansion of the bellows or receiver, as it becomes emptied of or filled with wind, in the ordinary process of blowing. An iron wire is inserted in the outer bellows-board, at the right hand upper corner, as will be seen in the cuts. When the bellows becomes contracted to a certain point, its further contraction carries with it this wire, the end of which operates a lever which opens the swell; — and by the expansion of the bellows the swell is similarly closed. The accompanying cuts will illustrate.



1



2

As represented in cut 1, the bellows or receiver has just reached the point of contraction when it begins its automatic work of opening the swell. In cut 2, the bellows is fully contracted, and the swell is fully opened. The operation will be perceived

upon raising the cover of the Instrument and working the blow-pedals, at the same time holding down three or four of the keys. Blow gently, and the swell remains closed; increase the force of blowing, and the swell opens.

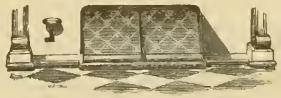
The two principal advantages of the Automatic Swell are, 1st, The crescendo and diminuendo are very much more effectual and gradual than can possibly be the case in the ordinary manner of operating the swell; 2d, The feet are not required to be removed from the blow-pedals in order to operate the swell-pedal. It should also be remembered that the Double Reed Cabinet Organs are capable of much greater power than the loudest Double-Reed Melodeons, and that they consequently admit of much greater effectiveness in the swell.

The mechanical arrangement of the Automatic Swell is such, that by simply turning aside the iron wire from the lever upon which it acts, it is thereby entirely disconnected. The wire referred to will be perceived upon raising the cover of the instrument. The mechanism is exceedingly simple, and not liable to get out of order.

DIRECTIONS FOR BLOWING.

Place the feet firmly upon their respective blow-pedals, and allow the entire sole of the foot to rest upon its pedal. Operate the pedals in alternate motion, right, left, right, left, &c.

To obtain the full effect of the Automatic Swell, the swell-pedal should be closed, as in cut 3, and the Knee-Stop should be in the position indicated in cut 4, a little to the left of the centre, which lets on the upper, or octave set of reeds. A gentle pressure



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with the feet upon the blow-pedals will now produce a soft, piano effect; an increasing pressure will cause the bellows to contract, and at the proper point of contraction the swell will slowly open. A steady and somewhat rapid motion of the feet will produce the full power of the instrument. [*Note.*—It may be well to remark that no fears need be entertained of injuring the bellows, by forcing it to its fullest capacity. It is indeed important to do this, when the full power of the instrument is desired.] When using the full power of the Instrument, and a diminuendo is desired, cease blowing entirely, until the expansion of the bellows gradually closes the swell. It is desirable to give full sweep to the pedals in blowing; also to *avoid a short and violent motion of the feet,* which causes more or less unsteadiness in the tone.

To produce a soft, piano effect, it is essential that the blow-pedals be operated slowly, and with a gentle pressure.

The Automatic Swell does not interfere with the ordinary method of operating the swell, viz.: by the foot-pedal at the left hand lower corner of the instrument.

Letters-Patent for the Automatic Bellows Swell having been granted to Mason & Hamlin, it can be obtained in instruments of their make only.

THE KNEE-STOP.

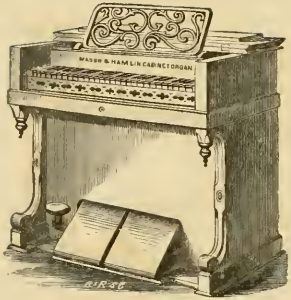
This is introduced into all our instruments having two sets of reeds. By its means the upper, or octave set of reeds, can be shut off or let on at pleasure, thus enabling the performer to use one set of reeds or both. Though termed a knee-stop, it may be operated by either hand even more conveniently than stops as usually placed, while it has the decided advantage over hand-stops or foot-pedals that it can be operated by the knee without the necessity of removing the hands from the keys, or feet from the blow-pedals.

The Knee-Stop moves from right to left and *vice versa*. When moved to the right, the keys operate but one set of reeds, — the lower or diapason set. When moved to the left, both sets of reeds are open. Care should be taken in moving the knee-stop to press it to a firm bearing, either to the right or left — because if moved only part way the instrument sounds as if out of tune.

Other important improvements are embraced in the Cabinet Organ, which cannot, however, be readily described, but which are essential to its excellence.

STYLES OF CASES.

It will be observed that we furnish the CABINET ORGANS in cases of Black Walnut, (carved and plain,) Oak, or Rosewood. The interior work is of the same excellence in all, and there is no difference in their working qualities. The Rosewood cases are varnished and highly polished, the veneers being always the very best obtainable. The plain Walnut and Oak cases are of solid wood, with oil finish, smooth, but not polished, and have an advantage in that they are not easily scratched or defaced, and that they improve in appearance by age. For private houses, where an elegant piece of furniture is required, Rosewood or Carved Walnut cases will usually be chosen, while for churches, halls, &c., the plain Walnut or Oak cases are generally preferred. It is a question of taste, or of correspondence with other furniture, which of the two latter to select. We are not aware of any difference in their serviceable qualities.



No. 15. IN WALNUT OR OAK CASE, $

No. 16. IN ELEGANT ROSEWOOD CASE, $

CABINET ORGAN, FOUR OCTAVE, SINGLE REED.

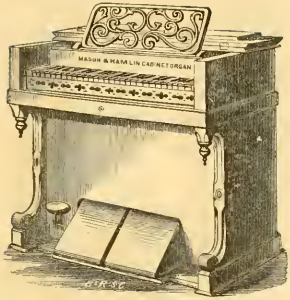
WITH THE AUTOMATIC SWELL,

COMBINATION VALVES, DOUBLE BELLOWS, AND SWELL PEDAL.

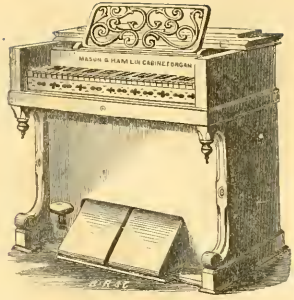
DIMENSIONS.

LENGTH,.....2 FEET 11½ INCHES.
HIGHT, ...2 FEET 8½ INCHES.
DEPTH, ...1 FOOT 8½ INCHES.
WEIGHT,....when packed, about 205 pounds; without the box, 120 pounds.

This instrument has more power than a single reed Melodeon, and much better capacity for expression. The compass is sufficient for sacred music generally.



No. 17. IN WALNUT OR OAK CASE, $



No. 18. IN ELEGANT ROSEWOOD CASE, $

CABINET ORGAN, FIVE OCTAVE, SINGLE REED.

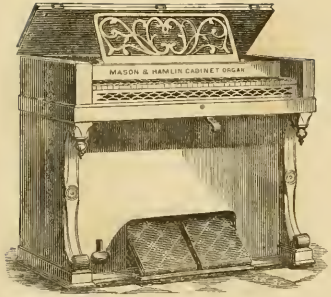
WITH THE AUTOMATIC SWELL,

COMBINATION VALVES, DOUBLE BELLOWS, AND SWELL PEDAL.

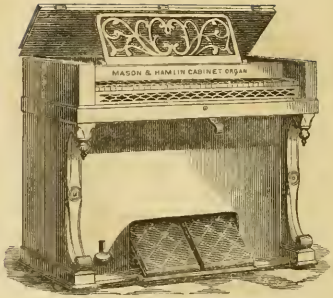
DIMENSIONS.

LENGTH,.....3 FEET 5 INCHES.
HIGHT, ...2 FEET 9 INCHES.
DEPTH, ...1 FOOT 9½ INCHES.
WEIGHT,....when packed, about 235 pounds; without the box, about 135 pounds.

The only difference between this style and that described on previous page is in its greater compass. The additional octave is of much valuc.



No. 19. IN WALNUT OR OAK CASE, $



No. 20. IN ELEGANT ROSEWOOD CASE, $

CABINET ORGAN, FOUR OCTAVE, DOUBLE REED.

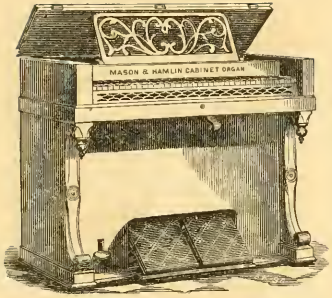
WITH THE AUTOMATIC SWELL,

KNEE-STOP, COMBINATION VALVES, DOUBLE BELLOWS, AND SWELL PEDAL.

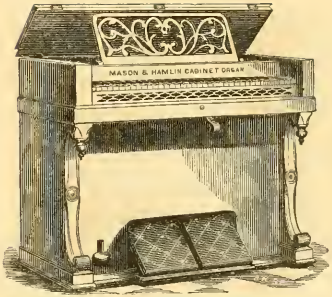
DIMENSIONS.

LENGTH,.....2 FEET 11½ INCHES.
HIGHT, ...2 FEET 8½ INCHES.
DEPTH, ...1 FOOT 8½ INCHES.
WEIGHT,....when packed, about 205 pounds; without the box, about 120 pounds.

The addition of a second set of reeds nearly doubles the volume of tone of the instrument, and adds greatly to its variety. There is also an important advantage in quality of tone arising out of the combination of tones, differing an octave in pitch. Unless the cost be a prime object, we advise the purchaser to obtain an instrument with at least two sets of reeds, our own judgment being that the double reed Cabinet Organs are worth more for any purpose in proportion to their cost than those having but a single set of reeds.



No. 21. IN WALNUT OR OAK CASE, $



No. 22. IN ELEGANT ROSEWOOD CASE, $

CABINET ORGAN, FIVE OCTAVE, DOUBLE REED.

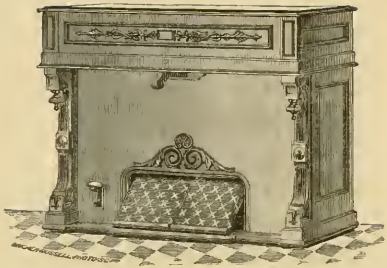
WITH THE AUTOMATIC SWELL,

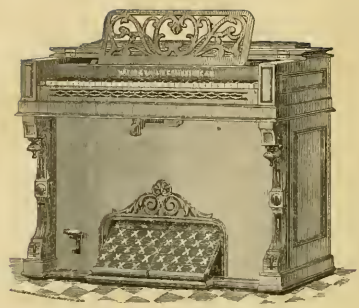
KNEE-STOP, COMBINATION VALVES, DOUBLE BELLOWS, AND SWELL PEDAL.

DIMENSIONS.

LENGTH,.....3 FEET 5 INCHES.
HIGHT, ...2 FEET 9 INCHES.
DEPTH, ...1 FOOT 9½ INCHES.
WEIGHT,....when packed, about 235 pounds; without the box, about 135 pounds.

No style of the Cabinet Organ is more popular or satisfactory in proportion to its cost than this. Its moderate price brings it within the means of many, while it has sufficient power for the accompaniment of a considerable chorus of voices, and its compass is ample.





No. 23. IN CARVED WALNUT CASE.

CABINET ORGAN, FIVE OCTAVE, DOUBLE REED.

WITH THE AUTOMATIC SWELL,

KNEE-STOP, COMBINATION VALVES, DOUBLE BELLOWS, AND SWELL PEDAL.

DIMENSIONS.

LENGTH,.....3 FEET 5 INCHES.
HIGHT, ...2 FEET 9 INCHES.
DEPTH, ...1 FOOT 9½ INCHES.
WEIGHT,....when packed, about 235 pounds; without the box, about 135 pounds.

This instrument is designed particularly for the parlor and drawing-room. The case is made of solid walnut, panelled, and ornamented with rich and elegant carvings. Its musical capabilities are the same as those of Nos. 21 and 22.

HOW TO GET AT THE REEDS.

It is sometimes the case that a reed may become clogged with a particle of dust, and thus prevented from sounding. We give below directions for remedying this difficulty. The reeds are drawn out by means of a little iron hook, which is secured by a leather strap inside the instrument, just back of the key-board. The Cut will show the manner in which the hook is used to draw the reed into sight. This done, it can be taken up and a slight blow on the reed block with the hook will relieve it of the obstruction, which may in most instances be seen wedged in between the tongue and block. As the reeds are situated differently in different instruments, we give the following additional directions for finding them.

CABINET ORGANS.

With Six and Eight Stops.

1st. Raise the cover and remove the cloth frame under it.

2d. Slip the coupler connecting rod, in the back right hand corner of the instrument, from the pin to which it is attached, if an instrument with two rows of keys.

3d. Take out the screws at the ends of the lower key-slip, (or fret-work directly below the lower row of keys,) which can then be removed.

4th. The key-board will be found secured by three hooks, one at each end and one in the centre of the same. When unhooked, the entire key-frame may be raised. Any reed can then be withdrawn, care being taken to first draw the stop which belongs to the set.

☞ In the Eight Stop Instruments, in order to get at the Hautboy, Bourdon, or Flute set, it will be necessary to take off the corresponding swell, which is secured by three screws; but in the Dulciana set, the swell may be raised up sufficiently to draw the reed.

CABINET ORGANS.

With Twelve Stops and Pedal Bass.

Raise the cover and remove the cloth frame under it, then unhook one end of the brass strap which connects the Manual Coupler. (This may be found by moving the stop.) Then raise the back end of each of the thin iron levers out of the notch in which it rests. Remove the frame or piece containing the levers. which can be done after withdrawing the brass pin at the right hand end. Then remove the fret-work slip in front of the lower set of keys, which is held by a screw at each end, and unfasten the three brass hooks which confine the key frame. The whole key action may then be raised from the front. This will bring to view all the sets of reeds except the "Bourdon Pedals," and any reed can be withdrawn, care being taken to first draw the stop which belongs to the set.

☞ The "Bourdon Pedal" set may be reached by simply removing the narrow slip which is screwed on the back of the case.

CABINET ORGANS.

Single and Double Reed.

Single Reeds. Remove the fret-work slip in front of the keys, which can be done after taking out the screw at each end. Then fasten open the swell by means of the swell pedal, and the reeds will be at once disclosed to view.

Double Reeds. The lower or diapason set may be found as above, in the single reed instruments. To find the upper or octave set, (the one operated by the knee-stop,) first open the cover, then fasten open the swell by means of the swell-pedal, and the reeds will be found just under the swell, at the back of the keys.

EIGHT STOP CABINET ORGAN.

No. 11. In Rosewood Case,.....$
No. 12. In Black Walnut Case,...$

This is our best instrument for general purposes. It differs from No. 10 only in lacking the Pedal Bass, which though it adds much to the capacity of the instrument, yet requires the aid of a second person to blow, as well as a somewhat experienced player to develop its full powers. The Eight Stop Cabinet Organ has fine volume of tone and great variety.

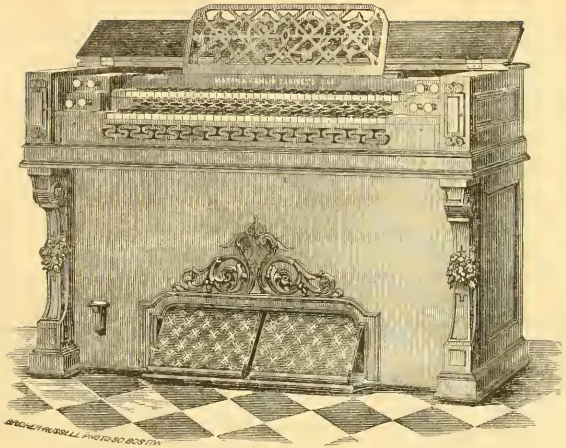
There are four sets of reeds, eight stops, two key-boards of five octaves compass, from CC to cccc. It contains the following stops:

1. BOURDON,
2. HAUTBOY,
3. FLUTE BASS,
4. DULCIANA BASS,
5. FLUTE TREBLE,
6. DULCIANA TREBLE,
7. COUPLER,
8. AUTOMATIC SWELL,

Of which — the Hautboy draws a complete set of reeds, of eight feet tone; the Dulciana Treble and Bass, one of eight feet tone; the Flute Treble and Bass one of four feet tone; and the Bourdon one of sixteen feet tone — the lowest note being CCC. This latter stop gives great body and richness of tone to the full organ, and is especially valuable in sustaining a body of singers. The Coupler, as its name indicates, connects the two sets of keys, so that both may be played at once by using the lower set, and the eighth stop connects the Automatic Swell.

The advantage of two key boards is very great, rendering available much more variety and many fine effects which would not otherwise be attainable.

For the drawing-room this style in highly polished rosewood case, with carved ornaments, is most desirable, as an instrument of large capacity, excelling most parlor organs of more than double its cost, and constituting a very ornamental piece of furniture, yet not occupying unreasonable space.



EIGHT STOP CABINET ORGAN.

No. 11. In Rosewood Case,.....$
No. 12. In Black Walnut Case,.....$

DIMENSIONS.

Length,.....4 feet 2 inches.
Hight, ...3 feet.
Depth, ...2 feet 3 inches.
Weight,....when packed, about 365 pounds; without the box, about 235 pounds.

PEDAL BASS CABINET ORGAN.

No. 10. In Black Walnut Case,.....$

The Pedal Bass Cabinet Organ, an engraving of which may be found on the opposite page, is our largest instrument. It is not designed to fill the place of the large pipe organ, but is offered with confidence as decidedly superior to the low priced and ineffective smaller pipe organs, while its cost is much less. We claim that the Pedal Bass Cabinet Organ is to be preferred to any pipe organ which can be built for not more than double its cost. This may easily be shown by the following comparison: —

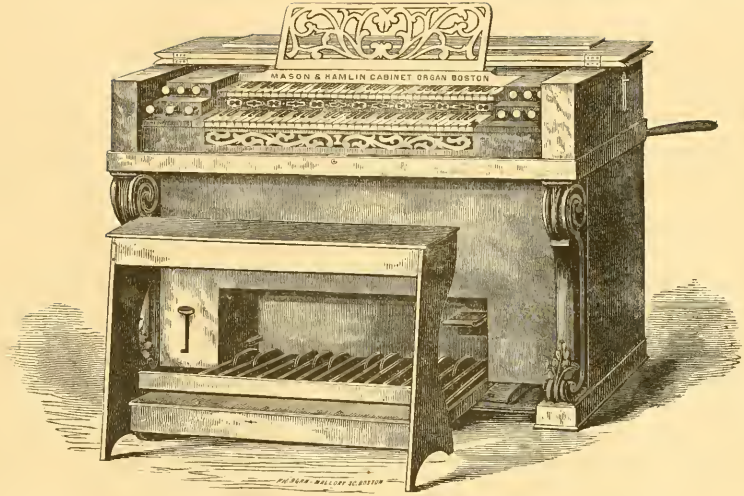
Nine hundred dollars would be a low price for an organ if thoroughly well made, of about the following scheme: — One manual with compass of four and one half octaves, fifty-six keys; and an octave and a half of pedals, nineteen keys. Six speaking stops in the manual, running through, that is with fifty-six pipes in each stop, giving in the aggregate (allowing for the pedals an independent stop of nineteen pipes) three hundred and fifty-five pipes. Such an organ would be very cheap at the price, provided the work were well done, and more would be given for the money than we are generally accustomed to in the schemes of good builders. There are to be added to this price, the expenses of erecting the instrument in the church, which can only be done by the builder.

From five to six hundred dollars will purchase a Pedal Bass Cabinet Organ, the capacity of which is as follows: — Two manuals of five octaves each, with two complete sets of reeds in each manual, and two octaves of Pedals having also two complete and independent sets of reeds. Each set in the manuals comprises sixty-one reeds, and those of the Pedals comprise twenty-five reeds each, making in all two hundred and ninety-four reeds. Besides the greater power, the advantages here are apparent, in two manuals, by which many beautiful solo effects may be produced, a full set of pedals of the size and scale of the largest Organ, and the Bourdon or Double Diapason stop, which is never found in small pipe organs, but is of most essential service in the full organ, especially when accompanying a chorus. Added to these advantages are those of remaining for almost any length of time in good tune, of not being affected by changes of temperature, a source of so much trouble in pipe organs, and of far less liability to get out of order or require repair. To country churches these last are considerations of great weight, in the general inaccessibility of organ builders. It may be added, that the Pedal Bass Cabinet Organ is easily transported from place to place, and does not require a builder to erect it in each new locality.

Those who think that effective pipe organs can be built at a cost of from five to ten hundred dollars, are equally at fault with those who advertise reed instruments as adapted to churches of any size, and equal to pipe organs costing from $1500 to $2000. Certainly a pipe organ may be built for $1600, which is preferable to any reed instrument whatever, though not, perhaps, in the proportion of its much higher cost. Our own careful experience has convinced us, that a greater variety and number of reeds than are contained in our Pedal Bass Cabinet Organ are undesirable.

For a large church, a pipe organ costing not less than $2000, is the only suitable instrument; but for chapels and small churches, private houses, and all but quite large halls, the Pedal Bass Cabinet Organ is admirably adapted and greatly to be preferred to the low priced pipe organs, which are in fact but the merest apologies for this noble instrument. It may be added that, while it is not claimed that the Pedal Bass Cabinet Organ has sufficient volume of tone for a very large church or hall, it will, even in such a place greatly assist the "Service of Song," and prove a much better accompaniment to either the choir or congregation than any other instrument, except a large pipe organ; so that where the latter is, from its great expense, out of the question, this is the best substitute. The stops in the Pedal Bass Cabinet Organ are as follows:

1. FLUTE BASS,
2. BOURDON BASS,
3. HAUTBOY BASS,
4. DULCIANA BASS,
5. DULCIANA PEDALS,
6. BOURDON PEDALS,
7. DULCIANA TREBLE,
8. FLUTE TREBLE.
9. BOURDON TREBLE,
10. HAUTBOY TREBLE,
11. MANUAL COUPLER,
12. PEDAL COUPLER.



PEDAL BASS CABINET ORGAN.

No. 10. In Black Walnut Case,....$

DIMENSIONS.

Length,.....4 feet 10 inches.
Hight, ...3 feet 4 inches.
Depth, ...2 feet 7 inches.
Weight,....when packed, about 610 pounds; without the box, about 400 pounds.

SIX STOP CABINET ORGAN.

No. 13. In Rosewood Case, ...$
No. 14. In Oak or Walnut Case,.....$

This instrument, both as regards size and price, is our medium style — combining many of the advantages of both the larger and smaller instruments, partaking of the strength and body of tone of the former and somewhat of the portability of the latter.

It contains three sets of reeds, six stops, five octaves of keys, (compass from CC to cccc,) the automatic swell, and an independent swell pedal which is intended to fasten open the swell whenever it shall be desirable to do so. The stops are as follows:

1. DULCIANA,
2. BOURDON BASS,
3. BOURDON TREBLE,
4. FLUTE BASS,
5. FLUTE TREBLE,
6. AUTOMATIC SWELL.

They operate upon three sets of reeds, of sixteen feet, eight feet, and four feet tone.

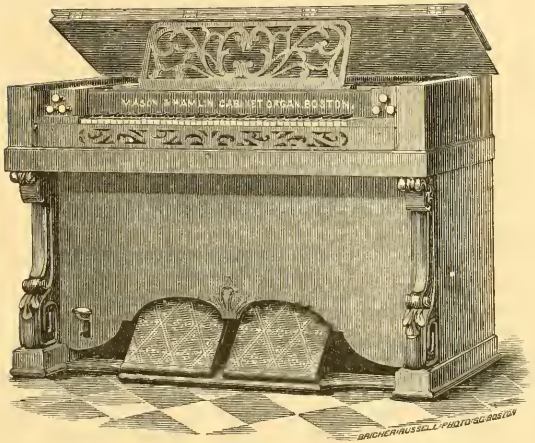
The division of the stops enables the performer to produce a variety of effects, some of them quite equal to an instrument of two manuals. As all instruments of this class need to be understood by the performer, in order to bring out their fullest powers, it may be well to suggest that imperfectly filling the bellows will be as likely to cause misappreciation of the instrument as any thing else. We would, therefore, refer the reader to page 10, which contains full directions for the proper use of the bellows.

It is generally desirable, when using the instrument with its full power, to play the harmony with the right hand, an octave higher, which will give the volume of tone additional force and brilliancy; this is equally true of all the instruments of more than two sets of reeds.

DIRECTIONS FOR UNPACKING CABINET ORGANS OF ALL SIZES.

Turn the box so that the side which is screwed on will come uppermost. Remove the screws from the cover and take it off. Replace the box in its original position (with cover off) and draw the instrument out. It is unnecessary to remove any *nails*.

The key will be found tacked inside the box.



SIX STOP CABINET ORGAN.

No. 13. In Rosewood Case,.....$
No. 14. In Oak or Walnut Case,....$

DIMENSIONS.

Length.....4 feet 2 inches.
Hight, ...2 feet 11 inches.
Depth, ...2 feet 2 inches.
Weight,....when packed, about 350 pounds; without the box, 225 pounds.

A GOLD MEDAL,

ELEVEN SILVER MEDALS, AND EIGHTEEN DIPLOMAS,

IN ALL THIRTY FIRST PREMIUMS,

HAVE BEEN AWAEDED TO THE INSTRUMENTS OF

MASON AND HAMLIN,

AS FOLLOWS:

1. Gold Medal,.....*Massachusetts Charitable Mechanic Association,*.....1856
2. Silver Medal,....*Massachusetts Charitable Mechanic Association,*.....1856
3. Silver Medal,....*American Institute.* New York,.....1856
4. Silver Medal,....*Franklin Institute.* Philadelphia,.....1858
5. Silver Medal,....*Maryland Institute.* Baltimore,.....1856
6. Diploma,.....*Vermont State Fair,*.....1856
7. Diploma,.....*Ohio State Fair,*.....1856
8. Diploma,.....*New Jersey State Fair,*.....1856
9. Silver Medal,....*Pennsylvania State Agricultural Society,*.....1856
10. Diploma,.....*Livingston Co. Agricultural Society,*..... 1856
11. Diploma,.....*Ohio State Agricultural Society,*.....1857
12. Diploma, ...*Ohio Mechanics' Institute,*.....1857
13. Diploma,.....*York Co. Agricultural Society,*.....1857
14. Silver Medal,....*Pennsylvania State Agricultural Society,*.....1857
15. Diploma,.....*Rhode Island State Agricultural Society,*..... 1858
16. Silver Medal,....*Rhode Island State Agricultural Society,*.....1858
17 Diploma,..... ...*Rhode Island York County Agricultural Society,*.....1858
18. Silver Medal,....*Pennsylvania State Agricultural Society,*..... 1868
19. Silver Medal, ...*Franklin Institute.* Philadelphia,.....1858
20. Diploma,.....*Sussex Co. Fair.* New Jersey,.....1859
21. Diploma,.....*United States Fair.* Chicago,.....1859
22. Diploma,.....*Tonawanda Valley Agricultural Society,*.....1859
23. Silver Medal,....*American Institute.* New York,.....1859
24. Diploma,.....*Dauphin Co. Agricultural Society,*.....1860
25. Diploma,.....*Winnebago Co. Agricultural Society,*.....1860
26. Silver Medal,....*Massachusetts Charitable Mechanic Association,*.....1860
27. Diploma,.....*Iowa State Fair,*.. 1863
28. Diploma,.....*American Institute.* New York,..... 1863
29. Diploma,.....*Illinois State Fair,*.....1863
30. Diploma,.....*Indiana State Fair,*.....1863

The above is a list of the First Premiums awarded for our instruments since the year 1856,—the first year that we exhibited,—and it will be noticed that they are from many of the celebrated Institutes and principal cities of the Union.

Our Instruments have been awarded the First Premium at *every Fair in which exhibited*, having been in competition with instruments from the principal manufacturers in the country.

Our Cabinet Organs have received the first and only Gold Medal ever awarded to Reed Instruments in this country.

BRIEF EXTRACTS

From written opinions of leading Organists, Pianists and Composers, of New York and Boston.

Prof. GEO. JAS. WEBB, the distinguished Composer and Musician, says:

"As a cheap and convenient substitute for the regular Pipe-Organ, the Cabinet Organ of Mason & Hamlin is, in my opinion, the very best instrument that has as yet been devised."

The NEW YORK MUSICAL REVIEW, in speaking of the new Automatic Bellows Swell, says:

"It enables the bellows of the instrument to approach even the *human* bellows,—the lungs themselves,—in capacity for expression."

Mr. GEO. WASHBOURNE MORGAN, the distinguished Organist of New York, says:

"In every respect they are far superior to any thing I have ever seen of the kind, either in Europe or America; and you may depend upon my taking every opportunity of recommending them."

Mr. WILLIAM MASON, the eminent Pianist, Organist and Composer, says:

"I prefer them to all others which I have touched, heard, or seen."

Mr. SIGISMUND THALBERG, the world-renowned Pianist, says;

"I should think your Cabinet Organs would become very popular and much sought after as parlor instruments, as well as for public performance."

Mr. CARL ZERRAHN, Conductor of the Orchestral Union, Handel and Haydn Society, &c., says:

"They far surpass all other instruments of the kind that have come under my observation. For fulness, richness, and brilliancy of tone, they are, in my opinion, unequalled."

Mr. GUSTAVE SATTER, the Pianist and Composer, says:

"Your Cabinet Organ is, in my opinion, very much superior to any reed instrument which I have ever seen, either in this country or in Europe."

Mr. WILLIAM B. BRADBURY, Author of "The Jubilee," and many other popular musical works, says:

"An instrument possessing so many beauties is admirably adapted to the parlor and the church; and I am satisfied that as soon as the public become acquainted with the superior merits of your instruments, your only trouble will be to supply the demand."

Mr. GEORGE F. ROOT, Author of "The Diapason," and many other popular musical works, says:

"I have never seen any thing of the Melodeon or Harmonium kind that interests me so much as Mason & Hamlin's Cabinet Organ," &c.

Dr. LOWELL MASON, Author of "Carmina Sacra," and more than fifty other musical works, says:

"I regard Mason & Hamlin's Cabinet Organs as likely to be of important service to the cause of Church Music, inasmuch as they are really very effective and beautiful accompanying instruments for sacred song; while the low prices at which they are afforded, render them very generally available. After a year's experience in the use of one of them in divine service, I can recommend these instruments with confidence for Sabbath Schools, Veatries, and smaller Churches."

Dr. THOMAS HASTINGS says:

"I have this day examined with great pleasure one of your Cabinet Organs, which I am happy to say exceeds in my estimation every other instrument of this general class. I wish you every success in introducing it to families, lecture-rooms, and churches."

Mr. JOHN ZUNDEL, Organist of Rev. H. W. Beecher's Church and Editor of the Organ Journal, says:

"Your Cabinet Organ surpasses any thing in this line I have yet seen, whether French or American, in every respect."

Extract from a letter in a late number of the New-York Observer, over the well known personal signature (IRENÆUS) *of its senior Editor*, REV. DR. PRIME.

* * * But the want is fully met by the CABINET ORGAN, which you have seen advertised in this paper by Mason & Hamlin, of Boston, and Mason Brothers, of this city. With your eyes shut, you cannot distinguish its sound from that of the pipe organ itself; and the advantages which commend it are: its price—for it can be had for one, two, three, or four hundred dollars, according to the size you wish; it takes up very little room, and may stand in any part of the church; it is not affected by heat or cold, or any change of temperature; it remains for a long period in good tune; and lastly, it can be sent by express or otherwise any distance with safety. It is admirably adapted to the performance of sacred music, psalm tunes, anthems, chants, &c., and any one who can play on the Piano can readily master the Cabinet Organ. It is a grand accompaniment when the congregation sing, and is just the instrument that ought to be used in all churches where the people all wish to have the privilege of bearing a part in the praise.

Such an instrument is all that is needed in any church of ordinary size, and even in Trinity Church in this city, the grandest specimen of the Gothic architecture on the continent, Dr. Cutler, the celebrated organist, has introduced one of them into the chancel, as better adapted to some parts of the service, and to some classes of music, than the great pipe organ, whose tones make the walls tremble. In the churches throughout the country they answer every requirement, and have already been widely sought for and introduced. Such eminent artists and musicians as Thalberg, Lowell Mason, Zundel, Root, and many others, bear testimony to their merits in the highest terms; and once hearing them will satisfy the most skeptical that they are just what the Church has been waiting for,—something to aid without drowning the singing; something easily obtained, easily kept in order, and giving power, majesty and melody in the worship of God. For this nothing is equal to the organ, and here we have an organ, sweet, solemn, sonorous and grand, the instrument you will love the longer you hear it.

From the New York Musical Review and World.

The recent improvements introduced by Messrs. Mason & Hamlin into their Harmoniums, have increased wonderfully the popularity of instruments of this class. Admirers of true Organ music, of sustained harmonies, are no longer confined to the asthmatic or *weak-lunged Melodeon*, or the noisy, ear tearing Reed-Organ. An instrument is now obtainable, which is much more under the control of the performer, is capable of producing the softest tones, and yet possesses many times the power of any Melodeon. As the Mason & Hamlin instruments having these new improvements (we may specify as particularly valuable the Automatic Swell) are *sui generis*, like those of no other maker, and since there are other instruments called Harmoniums without these excellencies, Messrs. Mason & Hamlin have adopted and copyrighted the name of "CABINET ORGANS" as their special trade-mark.

As we have said, the great advantages possessed by these Cabinet Organs make them very desirable for the drawing-room, and they are rapidly becoming a necessity for the family. The low price at which they are afforded, brings them within the means of almost every household; and, as lovers of music, we welcome the popularity they have already attained.

From Dwight's Journal of Music.

THE CABINET ORGAN.—For some years the best thing produced among the various forms of reed organs, Melodeons, &c., has been the "Cabinet Organ" made by Messrs. Mason & Hamlin, of this city. Besides the beauty and great power of tone for so small an instrument, furnishing the greatest amount of organ tone for the smallest price, it has the advantage of a *double bellows, acted upon by two blow-pedals*. They have now added to the resources of the instrument a new one, wonderfully effective and wonderfully simple, which they call the "Automatic Bellows Swell." It is in fact a contrivance for swelling and diminishing the sound at pleasure, without the aid of a separate swell pedal, but simply by the same action of the feet which works the bellows by the blow pedals. With a little practice it operates to a charm, and the swell and "dying fall" of harmonies becomes as obedient to the performer's will and feeling, as if the reeds were set to vibrating by his own breath.

The above is but a sample of the many testimonials which we have received, and of which our limited space prevents giving more.

MASON & HAMLIN'S CABINET ORGANS.

Testimony of eminent Organists and Musicians, in Boston, New-York, and other Cities.

"We regard the Instruments of Mason & Hamlin as the BEST OF THEIR CLASS of which we have any knowledge, and take pleasure in recommending their CABINET ORGANS especially, as very admirable, and desirable for both private and public use." (*Signed*)

ADAIR, Miss M. G., Teacher of Music and Organist, Pittsburgh, Pa.
AIKEN, CHARLES, Teacher of Music in Public Schools, Cincinnati, Ohio.
ALFISI, A. C., Music Teacher, Cincinnati, Ohio.
ANDERSON, W. D., Organist of St. Paul's Church, New Haven, Conn.
BALDWIN, D. H., Teacher of Music in Public Schools, Cincinnati, Ohio.
BANCROFT, S. A., Organist of Emmanuel Church, Boston.
BARKER, LUDLOW, Organist First Baptist Church, Hartford, Conn.
BARNETT, JAS. G., Organist of Center Church, and Conductor of the Beethoven Society, Hartford, Conn.
BARUS, CHARLES, Organist of St. Patrick's Church, Cincinnati, Ohio.
BAUMBACH, ADOLPH, Organist, Chicago, Ill.
BEALE, H. W., Organist of St. Joseph's Church, Albany.
BECK, J. N., Organist of Arch Street Presbyterian Church, Philadelphia, Pa.
BEHRENS, S., Pianist, and Conductor of GOTTSCHALK'S Concerts.
BERG, ALBERT W., Organist and Director of Music, Zion Church, N. York.
BERG, D., Organist, St. Louis, Mo.
BERG, EDWARD A., Teacher of Music, Pittsburgh, Pa.
BERGE, WM., Organist of St. Francis Xavier, 16th Street, New-York.
BIRD, HORACE G., Organist of First Presbyterian Church, Chicago, Ill.
BLODGETT, B. C., Organist and Director of Music, Park St. Church, Boston.
BOND, MARSHALL S. P., Organist of Westminster Church, Chicago, Ill.
BORHEK, C. G., Organist of St. Peter's Church, Philadelphia, Pa.
BOWEN, H. SEYMOUR, Teacher of Music, Pittsburgh, Pa.
BRANDEIS, FRED. K., Teacher and Composer, New-York.
BRAUN, MAX, Organist of St. Paul's Church, Brooklyn, L. I.
BREYTSPRAAK, CHARLES, Pianist, Chicago, Ill.
BROUGHTON, N. JR., Organist and Conductor of Music, Essex Street (Rev. Dr. Adams) Church, Boston.
BROWN, MELVIN, Organist, New-York.
BROWN, O. B., Organist So. Congregational Church, (Rev. Dr. Hale's) Boston.
BRUCE, EDWIN, Organist of Winter Street Church, and Teacher of Music in Public Schools of Boston.
BUCK, DUDLEY JR., Organist North Congregational Church, Hartford, Conn.
BURBANK, CHARLES HENRY, Organist of St. John's Church, Lowell.
BUTLER, CHARLES, Teacher of Music in Public Schools of Boston.
BUTLER, HENRY M., Organist of First Presbyterian Church, St. Louis, Mo.
CAULCOTT, JNO. COOPER, Organist of Winter St. Church, Haverhill, Mass.
CHAMBERS, WM. C., Organist of Appleton Street Church, Lowell, Mass.
CHASE, MELLVILLE W., Organist at Merrimack Street Church, Boston.
CLARK, WILLARD E., Organist of Baptist Church, So. Framingham, Mass.
CLARK, R. M., Organist of Second Universalist Church, Chicago, Ill.
CLARKE, WM. H., Organist and Director of Music at First Congregational Church, Woburn, Mass.
COBB, JOSEPH P., Organist Vine St. Church, Mt. Pleasant, Roxbury, Mass.
CRANE, THEO. T., Organist First Congregational Church, Newark, N. J.
CROSS, B. C., Organist of 18th and Chestnut Street Church, Philadelphia.
CROSS, M. H., Organist of Broad and Arch Street Church, Philadelphia.
CUTLER, HENRY S., Organist and Choir Master of Trinity Church, N. Y.
DARLEY, F. T. S., Organist of Calvary Church, Philadelphia.
DARLEY, W. H. W., Organist of St. Luke's Church, Philadelphia.
DAVIS, J. A., Organist of Dr. Chapin's Church, New-York.
DE RICQLES, J., Music Teacher, Cincinnati, Ohio.
DISPECKER, A., Organist of Church of the Puritans, New-York.
DOW, HOWARD M., Organist of the Church of the Unity, Boston.
DOWNES, B. ROBERT, JR., Organist South Baptist Church, South Boston.
DOWNES, J. H. K., Organist Christian M. E. Church, Charlestown, Mass.
ECKERT, GUSTAV R., Composer, New-York.
EDES, HENRY W., Organist of Dr. Putnam's Church, Roxbury.
EDWARDS, H. S., Organist of State Street Church, Portland, Me.
EMERSON, L. O., Author of "Harp of Judah," "Golden Wreath," &c., and Organist at Second Congregational Church, Greenfield, Mass.
EICHBERG, JULIUS, the eminent Violinist and Composer.
EIMER, A. C., Organist of St. Peter's and Paul's Church, St. Louis, Mo.
EISFELD, THEODORE, Conductor of the Philharmonic Society, New York.
ENSIGN, J. L., Prof. of Music, Organist Dr. Todd's Church, Pittsfield, Mass.
EVANS, G. T., Organist Cathedral Notre Dame des Victoires, San Francisco.
EVEREST, C., Organist at Rev. Dr. Barnes' Church, Philadelphia, Pa.
EVEREST, H. G., Organist at Central Church, Philadelphia, Pa.
EVERSON, W. H., Organist of First Baptist Church, Pittsburgh, Pa.
EWING, W. C., 1724 Green Street, Philadelphia, Pa.
FLAGLER, I. V., Organist, &c., Poughkeepsie, New York.
FLINT, JAMES, Organist of Madison Square Church, New-York.
FOSTER, GEO. W., Professor of Music, and Director of Choir at Unitarian Church, Keene, N. H.
FRADEL, CHARLES, Pianist and Composer, New York.
FULLER, J. S., Organist of Dr. Magoon's Church, Albany.

[Continued on next page.]

MASON & HAMLIN'S CABINET ORGANS.

Testimony of eminent Organists and Musicians, in Boston, New-York, and other Cities.

FULLER, WM. O., Organist of Central Congregational Church, (Rev. Dr. Swain's) Providence, R. I.
GALE, W. F., Organist of Harvard Street Church, Boston.
GOOCH, WILLIAM, Organist of Somerset Street Church, Boston.
GOODWIN, WM. H., Organist of First Church, and Teacher of Music in the Public Schools, Charlestown, Mass.
GOULD, J. E., Organist at 17th and Spruce Street Church, Philadelphia, Pa.
GRAYSON, Miss. H. B., Teacher of Music in Female Seminary, and Organist of First Presbyterian Church, Steubenville, Ohio.
GREBE, CARL, Teacher of Music, Pittsburgh.
GREENE, CHAS. H., Organist and Director of Music at Dr. Post's Church, St. Louis, Mo.
GROBE, CHARLES, Composer, &c., Wilmington, Del.
HAGEN, THEO., Editor of "New-York Musical Review and World."
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Where JUDAH'S prophets stood, of old,
White lipped with awe on CARMEL'S steep
And all the mystic Future told,
Thy tones, sublime, O perfect Organ, sound,
And ever shed Religion's seraph-soul around!

II.

Yet sweet as are the airs that blow
Amid SILOA'S flowery wild,
Where He who bore for us that wo,
Called to His knee the guileless child,
Thy music breathes, dissolving all the heart,
Until we also feel in His dear love a part!

III.

Sound on! BEETHOVEN'S soul would here
Find fitting instrument in thee,—
And HANDEL through thy golden sphere
Range his old orbs of harmony,
While in the awful pauses angel-wings
Approval seemed to give with silver murmurings.

IV.

Sound on! Within the Temple's choir
'T is thine to lift the soul above,
Winging it with the sacred fire
Of God'a own everlasting love —
The love that bids all earthly passions cease,
And lean each weary head on Heaven'a High Prince of Peace.

V.

Sound on! Beside the household shrine
Thou also dost thine anthems raise,
Making the humblest home divine
And beautiful with rhythmic praise.
How glorious! Thy sweet and solemn strain
Can change the humblest cottage to a stately fane!

VI.

O blest, harmonious minister!
In choral church or pious home
'T is thine to still all mortal fear,
And waft us to the heaveuly dome!
Sound on, thou perfect Organ, grandly sound,
And ever shed Religion's seraph-soul around!

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